



*The
Esprit
Orchestra*

*Alex Pauk,
Music Director
and Conductor*

1987-88 Superseries

*Jane Mallett Theatre
St. Lawrence Centre, Toronto.*



Friday, October 23, 8:00 pm

Dream Rainbow Dream Thunder (1986) *R. Murray Schafer (Canada)*

The Chairman Dances (1985) (Foxtrot for Orchestra) *John Adams (U.S.A.)*

Toward the Sea II (1981) *Toru Takemitsu (Japan)*

Echo Spirit Isle (1983) *Alex Pauk (Canada)*

Friday, December 4, 8:00 pm

Cortège (1979) *R. Murray Schafer (Canada)*

Concerto for Cello and Orchestra (1966) *Györgi Ligeti (Germany)*

Lettre de Roxana à Décébal Hormuz (1987) *Michel Longtin (Canada)*

Scherzo (1987) *Bruce Mather (Canada)*

Sunday, January 31, 8:00 pm

SUPERSTRINGS

Purple Haze (1967) *Jimi Hendrix (U.S.A.)* Arr. (1987) by *Steve Riffkin (U.S.A.)*

O Magnum Mysterium: In Memoriam Glenn Gould (1982) *Alexina Louie (Canada)*

For the Whales (1982) *Iannis Xenakis (France)*

From the Eye of the Wind (1987) *Norman Symonds (Canada)*

Tabuh - Tabuhan (1936) *Colin McPhee (Can./U.S.A.)*

Wednesday, February 17, 8:00 pm

THE OLYMPIC CONCERT

Alex Pauk (Canada) John Rea (Canada)

John Burke (Canada) Walter Boudreau (Canada)

Allan Bell (Canada)

Saturday, March 19, 8:00 pm

A 75TH BIRTHDAY PARTY FOR JOHN WEINZWEIG

Divertimento No. 3 for Bassoon and String Orchestra (1960) *John Weinzweig (Canada)*

SPARKSKRAPS (1988) *Istvan Anhalt (Canada)*

Zipangu (1980) *Claude Vivier (Canada)*

Divertimento No. 8 for Tuba and Orchestra (1980) *John Weinzweig (Canada)*



ALEX PAUK
conductor

S U P E R S E R I E S

1987/88

FRIDAY, OCTOBER 23
Jane Mallett Theatre
St. Lawrence Centre

ESPRIT CELEBRATES R. MURRAY SCHAFER

DREAM RAINBOW DREAM THUNDER (1986) R. Murray Schafer
Visual presentations designed by Jerrard Smith and Bruce Green.

ECHO SPIRIT ISLE (1983) Alex Pauk

intermission

TOWARD THE SEA II (1981) Toru Takemitsu
For alto flute, harp and strings
Douglas Stewart, alto flute
Erica Goodman, harp

*THE CHAIRMAN DANCES (foxtrot for orchestra) (1985) John Adams

*Canadian Premiere

This concert is produced with the support of the City of Toronto
through the Toronto Arts Council.

Tonight's concert will be broadcast on TWO NEW HOURS - CBC Stereo in Toronto, 94.1 on
the FM dial. Consult CBC Radio Music for programming.

PROGRAMME NOTES

DREAM RAINBOW DREAM THUNDER

R. Murray Schafer

Composer's note:

"Dream Rainbow Dream Thunder is a fantasy for orchestra, derived, for the most part, from a single evening's improvisation on the piano. Although I am not a pianist, I sometimes improvise for relaxation, especially late at night. These reveries are in past musical styles; they rarely generate new ideas for compositions. Occurring just before sleep, they often display the characteristics of dreams: rapid fluctuations of mood, sudden shifts of focus and few, if any, repetitions of material.

On the occasion when I improvised what I subsequently notated as this piece, I was living in Switzerland. I had just returned from visiting Neuschwanstein, King Ludwig's castle in the Bavarian mountains. Rain and mist shrouded the mountain as my friend and I hiked up to pay our respects to this strange edifice, conceived out of love for the music of Wagner. Wagner is detectable in my improvisation, but so are the styles of other composers. I don't think it matters much. Dream Rainbow Dream Thunder joins yesterday with days of long ago and tomorrow with days that will never be."

Dream Rainbow Dream Thunder is dedicated to Toru Takemitsu and was commissioned by the National Youth Orchestra of Canada.

Note: the slides included in tonight's visual presentation feature images of Neuschwanstein.

ECHO SPIRIT ISLE

Alex Pauk

Composer's note:

"There are two events which stimulated and then influenced the writing of Echo Spirit Isle. First of all, I had done an in-depth study of Javanese gamelan music and had become fascinated by the vitality and richness of the genre. Secondly, I had finished reading Lyall Watson's wonderful book "Gifts of Unknown Things", dealing with supernatural and exotic phenomena on an imaginery, isolated island in the Indonesian archipelago.

The musical materials of the present work are based entirely on the "pelog" and "slendro" scales which form the basis of Javanese music. Furthermore, the device of rhythmically repeated groups of notes is carried over from the gamelan. However, the piece is not intended as an imitation of the gamelan, but, rather, is designed to transform the essential qualities of that music into an orchestral experience with its own unique frame of reference."

TOWARD THE SEA II

Toru Takemitsu

This work in three movements (The Night, Moby Dick, Cape Cod) was written originally as a duo for alto flute and guitar and was premiered by Robert Aitken (alto flute) and Leo Brouwer (guitar). Subsequently, the present version was composed, as well as an arrangement for alto flute and harp alone.

In listening to Takemitsu's music, one can take a variety of approaches. For example, Toward the Sea II might be thought of as a kind of calligraphy in sound, showing Takemitsu's sensitive, yet passionate, inspiration.

Takemitsu thinks of his music as "permanent oscillations between silent intervals of irregular duration - as in the language of dolphins". The Composer states: "What I want to do is not to put sounds in motion towards a goal by controlling them. Rather, I would prefer to let them free, if possible without controlling them. For me it would be enough to gather the sounds around me and then gently put them in motion. To move the sounds around the way you drive a car is the worst thing you can do to them." To give life to the sounds, Takemitsu listens with his inner ear, he steals into these sounds with close attention, and not the other way around.

THE CHAIRMAN DANCES (foxtrot for orchestra)

John Adams

The Chairman Dances, written in 1985 in response to a joint commission from the American Composers Orchestra and the National Endowment for the Arts, is a by-product of John Adams's opera "Nixon in China". Alice Goodman's libretto is based on a scenario by herself and the director of the production, Peter Sellars, the most original mind on the American theatre scene today. The opera, Adams explains, is neither comic nor, like "The Huguenots" or "The Sicilian Vespers", historical, though it contains elements of both genres; rather, it is heroic and mythic. "The myths of our time," he told the audience when The Chairman Dances was first performed on 31 January 1986 by the Milwaukee Symphony under Lukas Foss, "are not Cupid and Psyche or Orpheus and Ulysses, but characters like Mao and Nixon.

"Nixon in China" is set in three days of President Nixon's visit to Beijing in February 1972, one act for each day. The single scene of the third act takes place in the Great Hall of the People, where there is yet another exhausting banquet, this one hosted by the Americans. Here is the situation as described in a preface to the score of The Chairman Dances:

Madame Mao, alias Jiang Ching, has gatecrashed the Presidential banquet. She is seen standing first where she is most in the way of the waiters. After a few minutes, she brings out a box of paper lanterns and hangs them around the hall, then strips down to a cheongsam, skin-tight from neck to ankle, and slit up to the hip. She signals the orchestra to play and begins to dance by herself. Mao is becoming excited. He steps down from his portrait on the wall and they begin to foxtrot together. They are back in Yenan, the night is warm, they are dancing to the gramophone

JERRARD SMITH (Set Designer)

Mr. Smith has been a long-time collaborator on R. Murray Schafer's projects. Most notably - Princess of the Stars, Ra and The Greatest Show on Earth. His work for the Desrosiers Dance Company's Blue Snake and Ultracity is highly recognized. Jerrard Smith has been enlisted by THE ESPRIT ORCHESTRA as designer and set co-ordinator for ESPRIT's December 4th production of Schafer's orchestral theatre piece, Cortege.

BRUCE GREEN (Photographer)

Mr. Green has participated in a wide variety of audio-visual productions and, as a specialist in the field, is employed at the Ontario College of Art.

THE ESPRIT ORCHESTRA

OCTOBER 23, 1987

<u>FLUTE</u>	Douglas Stewart Christine Little Emily Rizner	<u>VIOLIN I</u>	Fujiko Imajishi, Concertmistress Carol Fujino Dominique Laplante Deborah Kirshner Marie-Paule Parcells Anne Armstrong
<u>OBOE</u>	Cynthia Steljes Clare Scholtz Lesley Young		
<u>CLARINET</u>	Gwilym Williams Greg James Richard Thomson	<u>VIOLIN II</u>	Marie Berard Diane Tait Ronald Mah Paul Zevenhuizen Fiona Carnie Janie Kim
<u>BASSOON</u>	Jerry Robinson Paul Buttemer Stephen Mosher	<u>VIOLA</u>	Douglas Perry Valerie Kuinka Mary Carol Nugent Sylvia Lange
<u>HORN</u>	Robert McCosh Guy Edrington Gary Pattison Vincent Barbee	<u>'CELLO</u>	Paul Widner Elaine Thompson Peggy Lee Marianne Pack
<u>TRUMPET</u>	James Spragg Ray Tizzard Robert Sutherland	<u>BASS</u>	Roberto Occhipinti Robert Speer Paul Langley
<u>TROMBONE</u>	Robert Ferguson David Archer Herb Poole		
<u>TUBA</u>	Douglas Purvis		
<u>HARP</u>	Dorothy White		
<u>PIANO</u>	Sharon Krause		
<u>PERCUSSION</u>	Russell Hartenberger Michael Cote Robin Engelman Mark Duggan William Brennan		

the *esprit* orchestra

ALEX PAUK
conductor

FRIDAY, DECEMBER 4, 1987

Jane Mallett Theatre
8:00 PM

CORTEGE R. Murray Schafer
a theatrical experience with masked musicians in action

CONCERTO FOR CELLO and ORCHESTRA Gyorgi Ligeti
a classic mid-twentieth century virtuoso piece

LETTRE DE ROXANA A DECEBAL HORMUZ Michel Longtin
a symphonic poem of hope and courage

SCHERZO Bruce Mather
a witty tribute to Serge Garant

Sunday, January 31, 8:00 pm - SUPERSTRINGS
Wednesday, February 17, 8:00 pm - THE OLYMPIC CONCERT
Saturday, March 19, 8:00 pm - A 75th BIRTHDAY PARTY FOR
JOHN WEINZWEIG.

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COMPOSERS

R. MURRAY SCHAFER (b. 1933, Sarnia, Ont.)

ESPRIT celebrates R. Murray Schafer - first winner of the international Glenn Gould Prize. Through his diverse musical and performance projects Mr. Schafer has revealed himself to be an outstanding creator with the ability to communicate important artistic, environmental and social messages. His talent comes to life not only in music but also in poetry, prose, educational materials, graphic art, theatre and performance art. These art forms are often integrated in large works such as Princess of the Stars, Ra, and The Greatest Show on Earth which are intended to lure large audiences out of the concert hall into situations where Schafer's artistic provocations have a fresh impact.

The appreciation of Mr. Schafer's work, around the world, continues to grow and his list of prizes increases (Honneger Prize, France; Leger Prize, Canada; and Glenn Gould Prize, International). THE ESPRIT ORCHESTRA is proud to have the opportunity to honour R. Murray Schafer by performing two of his works on its Superseries!

ALEX PAUK (b. 1945, Toronto, Ont.)

Born and educated in Toronto, Alex Pauk undertook further studies in conducting in Japan. After settling in Vancouver and becoming a key figure in that city's new music scene, he returned to Toronto in 1979 to concentrate on composing concert and film music. Since founding THE ESPRIT ORCHESTRA in 1983, he has maintained a continuous creative output including orchestral works (Mirage and Echo Spirit Isle), chamber works (Water From the Moon and The Seventh Aura for electric strings), and a radiophonic montage (Nomad). During the current season, Mr. Pauk will have major new pieces premiered by the Orchestre symphonique du Quebec, THE ESPRIT ORCHESTRA, and the Vancouver New Music Society.

TORU TAKEMITSU (b.1930, Tokyo)

Toru Takemitsu is, perhaps, the best known and most frequently performed Japanese composer. He has played a significant role in bringing new western trends into Japanese musical life through his work as an organizer of concerts and artistic events. Simultaneously, over the last twenty years he has helped to make the Oriental esthetic known worldwide through his concert and film music.

JOHN ADAMS (b.1947, Worcester, Mass.)

John Adams has emerged as a major force in the American stream of minimalist music. His compositions, however, go beyond minimalism by blending romanticism with musical techniques other than those associated with new music.

After studies at Harvard, Adams joined the faculty of the San Francisco Conservatory. Subsequently, he was appointed Composer in Residence with the San Francisco Symphony and in this capacity had the opportunity to help determine the orchestra's programming policy in regard to new music. He was also able to have his new works well-performed and recorded.

The full performance of Mr. Adam's opera "Nixon in China" will be presented in Houston on October 24, 1987.

SOLOISTS

DOUGLAS STEWART (alto flute)

Douglas Stewart began studying the flute at age thirteen and was playing in the Winnipeg Symphony and CBC Winnipeg Orchestra by the age of fifteen! After moving to Toronto and studying with Robert Aitken and Nicholas Fiore, he continued studies with Marcel Moyse, Jean-Pierre Rampal, James Galway and Julius Baker.

In 1973, Mr Stewart won the CBC Talent Competition. Since then, his career has included two years as first flute with the CJRT Orchestra in Toronto, solo recitals and broadcasts, recording contracts, teaching engagements and extensive world travel as a performer of solo and chamber music. As well as playing first flute with THE ESPRIT ORCHESTRA, he holds the same position with The Canadian Opera Company Orchestra and is busy as a studio musician in Toronto.

ERICA GOODMAN (harp)

Erica Goodman was born in Toronto and by the time she was four years old, had begun taking piano lessons. At nine, she was studying harp at the National Music Camp in Michigan and was among those selected to play for President Kennedy at the White House in 1962. While still in high school, Miss Goodman was harpist with the Toronto and CBC Symphony Orchestras. In addition to solo performances with numerous orchestras throughout Canada, Europe and the United States, she frequently performs with flutist Robert Aitken; in the popular field, she has played with Johnny Mathis, Henry Mancini, Tony Bennett and others. Miss Goodwin was chosen to play for the Queen and Prince Philip during Constitution Weekend in Ottawa. Erica Goodman has recorded several albums, most recently two discs for the Swedish company BIS.

GYÖRGY KURTÁG

**Messages of the Late Miss
R. V. Trousova, op. 17
Scenes from a Novel, op. 19
Farewell for soprano and piano**

These three compositions of György Kurtág, all written to texts by the poet Rimma Dalos and all featuring the artistry of the soprano Adrienne Csengery, are brought together on a new Hungaroton record (SLPX 12776 stereo). In *Messages of the Late Miss R. V. Trousova* the Ensemble InterContemporain is conducted by Pierre Boulez.



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ALEX PAUK
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Administrative Co-ordinator: Trixie Lederer

THE ESPRIT ORCHESTRA wishes to thank GEVALIA KAFFE for its generous donation of coffee which will be served at the post-concert reception.

Please join us in the lobby, after the concert, for coffee and to meet ESPRIT artists.

*The Esprit Orchestra gratefully acknowledges
the generous support of the following:*

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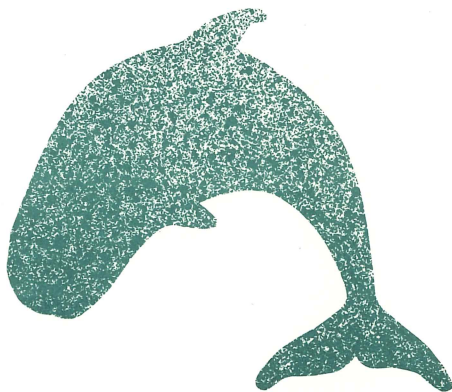
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